Souvenir Program

Souvenir Program

Sixteenth Annual Sangerfest Pacific Coast Norwegian Singers' Association, September 3, 4 and 5, 1921

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Brief Historical Sketch of the Pacific Coast Norwegian Singers' Association

This Souvenir Book contains a carefully drawn up program which is to serve as the official program of this 16th annual sangerfest given by the Pacific Coast Norwegian Singers' Association. The programs, as outlined, are the embodiment of those things which the association strives to foster and perpetuate, namely, the appreciation of good music and singing.

Music and song have always been considered as indispensibles agencies in the mental development of nations and individuals. Where there is a lack of appreciation on the part of these potent agencies there we will inevitably find that they are out of harmony both with nature and the inherent capability of mankind. The instrument which is not used, no matter how good. will soon be out of tune and contributes no part to the scattering of sunshine and cheer and making the world brighter and better. We believe it a duty of every individual to cultivate these uplifting agencies to the fullest extent. A singing nation is a prosperous and happy nation and the same applies to homes, organizations as well as individuals.

Song and music is a birthright which has been entrusted to all nations in a greater or lesser degree. In what more forceful way can the feelings of the heart be uttered than through the universal language of the soul, singing! It is the vehicle which the innermost feelings of the heart are voiced and which cannot help but find responsive chords in the hearts of others. What else can so easily stir out heartstrings to vibrate into a ready response of that which is beautiful and ennobling in life as through the faculty of singing. Through this medium are the bonds of loyalty and patriotism for God and country more securely strengthened than scarcely through any other agency, it is the unifying medium, the one great factor of which harmony must be the soul, it is the highest form of cooperation.

That such a birthright has been entrusted also to the Norwegian nation is a known fact. "The Land of The Midnight Sun" has always been a singing nation. Surrounded as they are by the most marvelous scenery of majestic mountains and laughing waterfalls they have caught the spirit of these impressive sceneries, and experiences, and put them forth in music and song. But, hundreds of thousands of its sons and daughters have come to America, the land of their choice, and as such have contributed their in the pioneer building of the land of their adoption. The history of these sturdy sons and daughters is prominently entwined into the threads of American history and, as American citizens, have always proven themselves loyal and patriotic for America, her flag and its institutions of which they are a valuable part in our cosmopolitan nation. But there is one trait which they have not ceased to cultivate and foster, and that is singing. Organized singing socities are to be found in great numbers throughout the United States. The Pacific Coast Norwegian Singers' Association was organized already in 1902 chiefly through the efforts of F. A. Tomte of Portland, Oregon. Sangerfests have been held almost every year since its organizations in the different cities on the coast. This is the second sangerfest held in this city, the 16th annual sangerfest of the Pacific Coast Norwegian Singers' Association. We feel it a distinct privilege to have you as our guests during this annual convocation and bid you all a most hearty welcome to the sangerfest city.

Officers of the Pacific Coast Norwegian Singers' Association, 1921

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General Festival Program

FRIDAY, SEPTEMBER 2nd

Evening—Arrival of singers, and assignment of hotel accommodations.

SATURDAY, SEPTEMBER 3rd

9:00 A. M.—Reception of singers, their ladies, and visiting friends at Moose Hall. Address of welcome on behalf of the Festival Committee by O. C. Narvestad, president of singers' association. Address of welcome by Mayor Bremner on behalf of the city of Astoria, and by W. P. O'Brien, president of Chamber of Commerce.

9:30 A. M.—Registration of all singers at Moose Hall.

10:00 A. M.—Rehearsal of Grand Chorus at Pier No. 3, Port of Astoria's new dock.

12:00 M.—Luncheon at Rosenberg Hall, 11th and Exchange St.

2.00 P. M.—Rehearsal at Pier No. 3, Port of Astoria.

2:00 P. M.—Reception for visiting ladies at Moose Hall, arranged by the Larkenettes.

7.00 P. M.—Grand Parade by the Pacific Coast Norwegian Singers' Association.

8:15 P. M.—First Grand Concert at Pier No. 3, Port of Astoria.

SUNDAY, SEPTEMBER 4th

12:30 P. M.—Luncheon at Rosenberg Hall.

2.30 P. M.—Second Grand Concert at Pier No. 3, Port of Astoria.

7:30 P. M.—Business meeting of the Pacific Coast Norwegian Singers' Association at Moose Hall.

After the business meeting: "Stunts" by different societies and members of the association. We are all Jolly Fellows and we like good time.

MONDAY, SEPTEMBER 5th

9:00 A. M.—All board for Seaside; train leaves S. P. & S. depot.

12:00 M.—Luncheon.

5:30 P. M.—Return to Astoria on S. P. & S. train.

7:30—Banquet at Rosenberg Hall.
(First train out of Astoria after banquet, Tuesday 8 A. M.)

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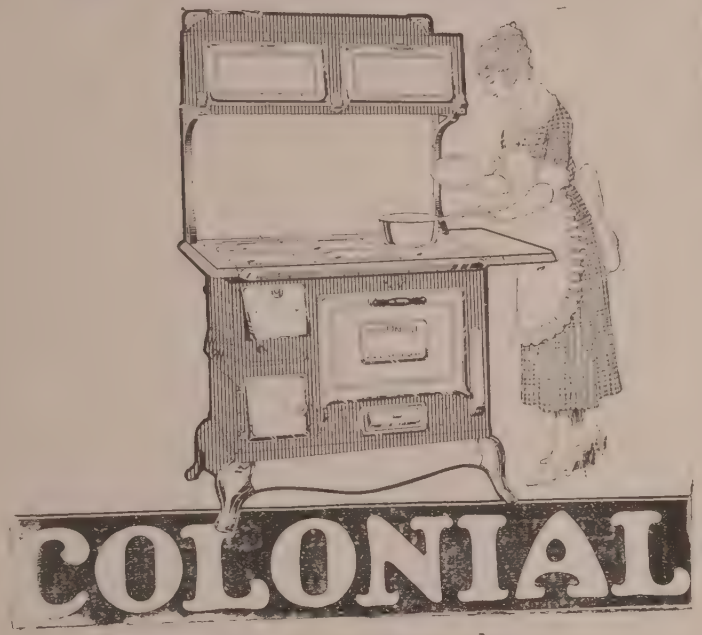

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The Larkenettes

This Auxiliary of the Larken Singing Society was organized May 6th, 1919, for the purpose of assisting the male chorus in the raising of funds and otherwise prepare for the Sangerfest. They have by their own efforts contributed over one thousand dollars to the treasury of the Larken Singing Society. At the Sangerfest they will assist in the entertainment of the visitors, and have full charge of the luncheons. The following are the members of the Larkenettes:

Mrs. A. Kvistad, President
Mrs. A. Indergard, Vice-President
Mrs. E. B. Hauke, Secy.
Mrs. Herman Pedersen, Treasurer
Mrs. J. N. Jorgensen
Mrs. Sig Knutsen
Mrs. M. J. Berg
Mrs. H. B. Rasmussen
Mrs. Eilif Forness
Mrs. Andrew Remmen
Mrs. E. L. Anderson
Miss Pearl Gimre
Mrs. Gust E. Peterson
Mrs. Inge Simons
Mrs. James Gor

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Program Notes

ULABRAND

The story in verse was written by Rosenkrantz Johnson, a Norwegian school professor, telling of the daring deeds of this famous old Norse pilot Ulabrand, who, as the story goes, was born on a stormy night, when the pilots went to sea, wherever shipmasts broke. His cradle rocked at the "Ula" in a windy strait off Skagerack. As a man he became known as a daredevil, when sailing night and day in fog and spray to serve his fellow men. Smiles and cheer he brought to sailors who stood on the lookout in a howling gale, when his little boat hove in sight. At last he met death when he sank one day as a pilot aboard, in a deadly fray with the waves and winds, to save the ship with the men therein; for the honor of the stripe in his sail and to the glory of his country and flag.

GUD SIGNE NORRIGS LAND (GOD BLESS NORWAY)

This poem, which is written by Arne Garborg in the "Landsmaal" or composit dialects of the Norwegian peasants, gives expression to the patriotic and religious feelings of the Norwegian people. The writer was one of the few, who could use this Maal in such a way so as to make it of any value to the world's literature.

OSSIAN

Ossian, the legendary Irish 3d century hero of the Celtic literature. According to the legend embodied in the Ossianic or Ossinic poems and prose romances, which early spread over Ireland and Scotland, Ossian and his Fenian followers were defeated in the year 283, at the battle of Gobhra by the Irish king Corbey. His heroic deeds had won for him the admiration of his people, and his memory was kept alive down through the centuries. He was eventually made a saint by St. Patrick. As Oisin he was long celebrated in Irish songs and legends. In recent years Irish and Scottish literature has again popularized this Fenian hero.

LANDKJENDING. (LANDSIGHTING)

Landkjending is another magnificent production from the pen of Bjornstjerne Bjórnson while the music has been written by Edward Grieg. Both the words and music are so admirably suited to each other that "Landkjending" must, without exception, be considered the most superb number on the concert program.

Norwegian history relates that because of internal dissensions the condition of the country became unsafe. In view of this Astrid fled with her infant son Olav Trygvason to Gardarike, Russia, where Olav grew up and later became a resident of Ireland. He received a good education and became thoroughly versed in all the arts of war as well as being an exceptional athlete. While in Ireland he became a Christian and from that day on he was an ardent champion for the cause of Christianity.

Coming back to his own country he was eventually chosen king and thus becomes the first Christian king of Norway, and as such, this is an epochal event in Norwegian history. This production, therefore, tells of Olav's voyage to Norway, the land of his birth, which he had not seen since a child, but now grown to manhood. He has now come close up to the coast of Norway with his fleet and as he beholds the mountains they seem to form an unsurmountable barrier as they rise on the sea's horizon. It seems as if all his youthful hopes are about to be dashed to pieces upon these rocks. But, Olav's Bard, as he gazes upon the scene he suddenly sees further into the country, where towering snow-clad mountain peaks lift their heads high above everything else, and he calls the king's attention to it. It was a new vision, the king saw in it a favorable omen. These snow-white peaks seemed to him as if he was viewing a church, a temple with belfry'd tower, he saw in it the realization of his dream for his new faith and religion which he was bringing and the temples which were to rise for the first time on Norwegian soil.

Finally Olav enters the land. It was in the springtime of the year. The murmur of the brooks, the roar from the ocean, the echo from the mountains and the music of the wind sighing through the forests, produced an effect like distant organ tones and church-bells in his imaginative ear.

Overwhelmed by these feelings the king bows his head in reverential prayer. This prayer is contained in the solo. In closing, the chorus intonates the prayer in unison with the king, in adoration to The Most High, and imploring for strength to remain true to the cause, true as the foundation, immovable as the mountain itself.

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SUOMIS SANG

This song is one of Finland's National songs. It has for its purpose to arouse its people to true appreciation of what they possess as a nation. The woods, the waterfalls, yes all nature blends its voice with theirs in extolling the beauties of their native land It depicts the hearts and feelings of the people of Finland.

BROLLOPSMARSCH. (SWEDISH WEDDING MARCH)

The purpose of this song is to give a description of a Swedish wedding and depict the prevailing custom at such occasions. The bridal party in bright array, is being formed, preparatory to the march to the church. The fiddler, who marched at the head of the procession, as was the custom, is there. They are waiting for the bridegroom to complete the party. At last he comes, the bridal train is ready. "Slowly with measured step" they proceed. The bride is decked with a crown of roses and appears like a stately queen, while the bridegroom again whispers his love to her. As the march proceeds they hear the distant bells. Hidden among a cluster of trees is the village church. The sexton is told to open wide the gates for the bridal procession, while the path is strewn with flowers. The sacred words are about to be spoken that will make them one, and soon they will be returning to their home with song and jubilee.

NORDHAVET. (North Sea)

This poem, written by S. O. Wold, and the music by F. A. Reisiger, is "An Ode to the Sea." It portrays the beauty of the ocean with its sky-blue waters, beautiful, especially when its restless surface is tainted with the golden rays of the setting sun or, when the pale moonlight in the quietness of the night, paints the waters into dark-blue colors. Upon its waves rides the sturdy viking sailors. When the roar of the storm whips the waves into foam and the billows rise high, the happy sailor does not fear but his courage rises with the rising storm. Finally it also holds forth that the sea not only fosters courage, and strength, and brings fame, but it also brings riches to those on shore.

DEN STORE HVIDE FLOK. (The Vast Unnumbered Throng)

This beautiful poem, author unknown, lifts our thoughts from earth and a revelation, so to speak, is given us of the Ransomed Host in heaven. It is a vast unnumbered throng, all robed in white. "Like thousand mountain craigs of snow." There they are with their God and worship Him in one eternal Sabbath Day, 'Mid all the angels' songs of praise. This chorus as arranged by Edv. Grieg is an old folk tune and is particularly adapted for religious services, but it is also very popular with all Scandinavian singing societies.

POTPOURRI, A MEDLEY OF NORSE FOLKSONGS

These four songs are full of jollification and were frequently sung at various jolly entertainments.

SIGURD JORSALFAR

Among the many dramatizations produced by Bjornstjerne Bjornson Sigurd Jorsalfar must undoubtedly be considered as one of the foremost ones. As an evidence of this it may be mentioned that this great drama has been immortalized in the hearts of the Norwegian people and its popularity is manifested by the fact that it is frequently played at the National Theatre at Christiania. This historical production was written in the year 1872 and Edward Grieg gave it the musical settings which seems to be superbly suited in portraying this historical scene.

King Magnus Barefoot, who died in the beginning of the 12th century had two sons, Eystein and Sigurd, who became the rulers after his death. Eystein was a man possessed of a peaceful nature while Sigurd was a warrior and romantically inclined. in pursuit of his adventure he left Norway with sixty ships for a crusade to the Holy Land with Jerusalem as his objective and during his absence Eystein remained at home. Eystein was a wise ruler, the country prospered and, consequently, won the favor and admiration of his subjects.

The drama takes its beginning with the return of Sigurd, who, during his absence, had won the admiration of his people through

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his triumphs as a crusader. Both Eystein and Sigurd as kings had followers who prided themselves of the achievements of their respective chiefs. In order to settle the rivalry between the two contending parties the principal vassals of the kings gather in the palace of king Eyestein and a measuring of strength as to the popularity of each is held. The merits of the two distinguished men are lauded by spokesmen from the two sides and the prize to be awarded to the winner, by the assemblage, was a fair maid. Naturally the followers of Eyestein lauded their king for his achievements at home in bringing prosperity to his people. The adherents of Sigurd boast of his triumphs in foreign lands and the success of his crusade. The young maid, Borghild, who is loved by King Eystein, without her knowing it, listens to Sigurd's pleadings and, being asked by Eystein to judge between the two brothers she casts her lot with Sigurd. Because of this unexpected choice, a breach between the two brothers seems inevitable but, through the intervention of Ottar Birting, his taper bearer, Sigurd is finally prevailed upon to see that an injustice has been done to his own brother. Finally, in a masterful way, Iver Ingemundsen, King Eysteins skald sings of the powerful deeds of his master but closes with a tribute to both brothers, that through their hand-clasp the future glory of the nation shall be realized. The scene has produced such a tremendous effect upon the followers of both kings that they all repeat the words of the singer as the grand climax of the drama, both brothers reconciled, both parties, together with the kings, hail the future of their nation with the fondest expectations.

OLAF TRYGVASON

Olaf was born in Norway in 963, the same year as his father died. Because of a conspiracy his mother fled to Sweden with the child, but, later he was brought to Gardarike (Russia) where he received his education. In the year 982 Olaf went on a Viking voyage to Denmark, Vinland and England where he also was converted to the Christian faith and, upon his return to Norway he was made king over all Norway. After having Christianized almost the entire country and having sent Leif Eriksen on a voyage to Greenland to proclaim Christianity, he gathered an army and built a number of ships for his expedition to Vinland in order to claim estates belonging to his wife Thyra, a Danish princess and sister of the king of Denmark. Upon arriving at Vinland with his 60 ships he was cordially received. But the news of Olaf Trygvason's expedition reached Denmark where the king had married a Swedish Queen, Sigrid, who once upon a time had jilted Olaf. She induced the king to attack the fleet of Olaf Trygvason upon his return from Vinland and also secured the assistance of the Swedish king. A great fleet was assembled and lay in waiting at the Island of Svolder. Through the efforts of a spy of the Danish king, the spy had been able to delay the return of Olaf, until sufficient forces had been gathered. But, in addition to this, he piloted Olaf's fleet into the very midst of the enemy. In place of fleeing from the enemy, Olaf gave battle, but, due to the superior forces his men were soon overcome. Finally, when King Olaf had been surrounded by his enemies on the very decks of his boat and, having put up a valient resistace, he jumped overboard. They tried to seize him in the water but he threw his shield over his head and sank beneath the waves. Thus Long Serpent, one of the largest built vessels of that time, never returned to Norway. In this manner ended the fatal voyage of this valient king, and many are the legends that have been told of his deeds at Svolder, amongst others, that on moonlight nights they can hear a constant moaning over the sad waters. "The King Serpent has been captured. Fallen is Olaf Trygvason."

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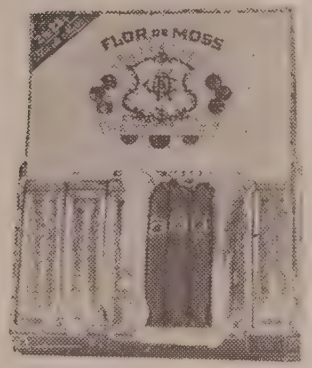

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First Grand Concert

Saturday Evening, September 3, 8:15 P. M.

◆

1. Wedding Day at Troldhaugen ----------Grieg
   Festival Orchestra, T. P. Haller, Director

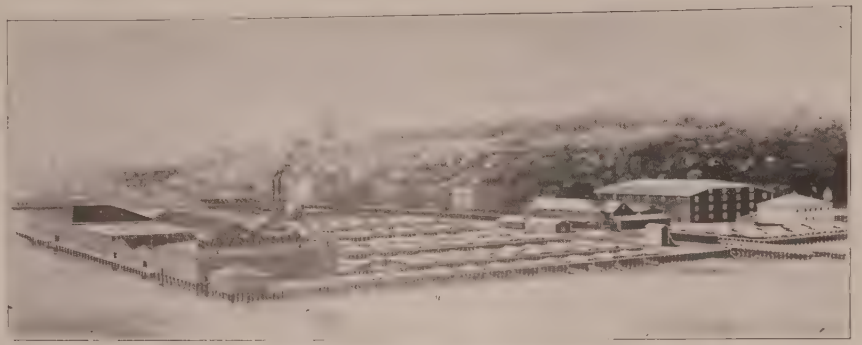
2. (a) Star Spangled Banner ----------F. Scott Key
   (b) Gud Signe Norrigs Land (God Bless Norway) O. Borg
   Grand Chorus, Rudolph Moller, Director

3. Chi Gelida Manina ----------G. Puccini
   Magnus N. Petersen, Tenor
   Arville Belstad, Accompanist

4. (a) Nordhavet (The North Sea) ----------F. A. Reisiger
   (b) Brollopsmarsch (Swedish Wedding March)
   ---------- ----------A. Soderstrom
   Grand Chorus

5. (a) Voi che sapete (The Marriage of Figaro) ----Mozart
   (b) Songs Mother Taught Me ----------Dvorak
   (c) Lo! Hear The Gentle Lark ------Sir Henry R. Bishop
   Miss Mabel Riegelman, Soprano
   Arville Belstad, Accompanist

6. (a) Sea Fever ----------Mark Andrews
   (b) Jolly Fellows ----------W. Rhys-Herbert
   Grand Chorus



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First Grand Concert (Continued)

Saturday Evening, September 3, 8:15 P. M.

7. Suite for Orchestra from "Sigurd Jorsalfar" Op. 56 Grieg
   (a) Introduction. A Musical Picture of the Hero.
   (b) Intermezzo, "Borghild's Dream"
   (c) March Triomphale
   Festival Orchestra

8. (a) Til Norge ---------- Grieg
   (b) Min Rose i Skogen ---------- Auber
   (c) Blind Ploughman ---------- Robert C. Clarke
   Magnus N. Petersen, Tenor

9. (a) Olaf Trygvasson ---------- F. A. Reisiger
   (b) Ossian ---------- J. Beschnitt
   Grand Chorus
   Solo by Magnus N. Peterson

10. (a) A Dream ---------- Grieg
    (b) Jeunes Fillettes ---------- J. B. Weckerlin
    (c) Pale Moon (Indian Love Song) Frederick Knight Logan
    (d) Minor and Major ---------- Charles Gilbert Spross
    Miss Mabel Riegelman, Soprano

11. Sigurd Jorsalfar ---------- Grieg
    (a) Norronakvadet
    (b) Kongekvadet
    Grand Chorus
    Festival Orchestra
    Solo by Magnus N. Peterson

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Second Grand Concert

Sunday Afternoon, September 4, 2.30 P. M.

1. Two Norwegian Dances ----- ----- ----------Grieg

Festival Orchestra, T. P. Haller, Director

2. (a) Star Spangled Banner ----------F. Scott Key

(b) Ulabrand (A Norwegian Pilot) -- ----Wendelborg

Grand Chorus, Rudolph Moller, Director

3. (a) Wher'er You Walk ----------G. F. Handel

(b) Vale ----------K. Russel

(c) Christ in Flanders ---------- -Ward Stephens

Magnus N. Peterson, Tenor

Arville Belstad, Accompanist

4. (a) Suomis Song ----------F. Pacius

(b) Den Store Hvide Flok (The Great White Throng)

----------Grieg

Grand Chorus

Solo by Magnus N. Peterson

5. (a) Shepherd, Thy Demeanor Vary! ----Thomas Brown

(Arranged by H. L. Wilson)

(b) A Swan ----------Grieg

(c) Jewel Song (Faust) ---------- ------Gounod

Miss Mabel Riegelman

Arville Belstad, Accompanist

6. (a) Morning ----------James King

(b) Jolly Fellows ---------- W. Rhys-Herbert

Grand Chorus

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7. Ballet Music from Faunt ----------Gounod

Festival Orchestra

8. (a) Vidste du ---------- ----------Carl Warmuth

(b) Drom ------ ----------Magnus Petersen

(c) Lind ....Agathe B. Grondahl

Magnus N. Petersen

9. Potpourri of Norwegian Folksongs: -- --

(a) Til Saters ----------From the Play, Til Saters

(b) Hei, Hurra mi jente ---------- Kremser

(c) Halling (A Norwegian Folkdance) --------E. Alnes

(d) Kjaerringa me staven ----------Rudolph Moller

Grand Chorus

10. (a) Lullaby ----------Cyril Scott

(b) Premiere Danse ----------Massenett

(c) The Robin's Song ----------Howard White

(d) The Nightingale ----------Ward Stephens

Miss Mabel Riegelman

11. Landkjending (Landsighting) ----------Grieg

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Festival Orchestra

Solo by Magnus N. Peterson

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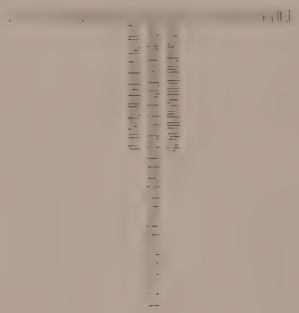

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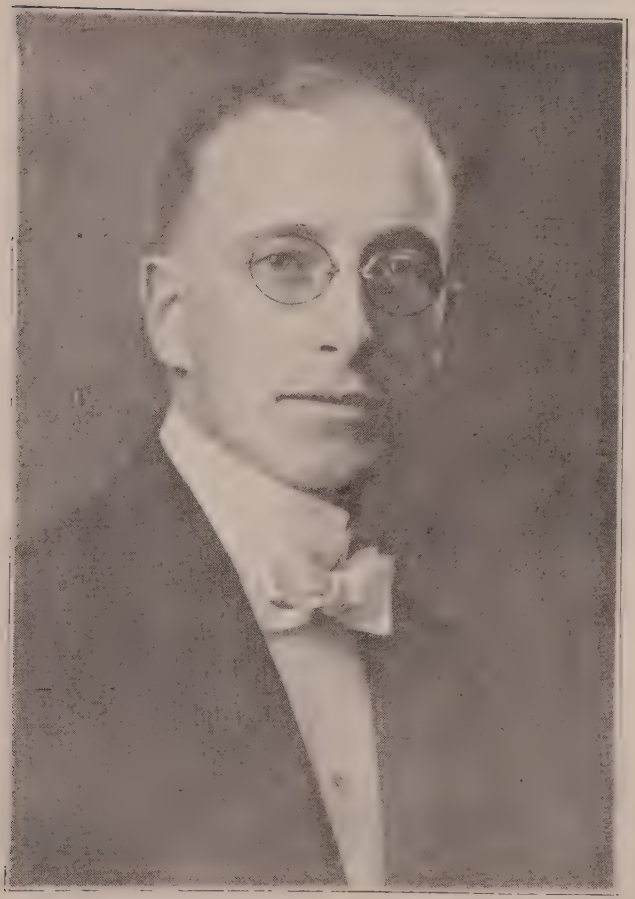

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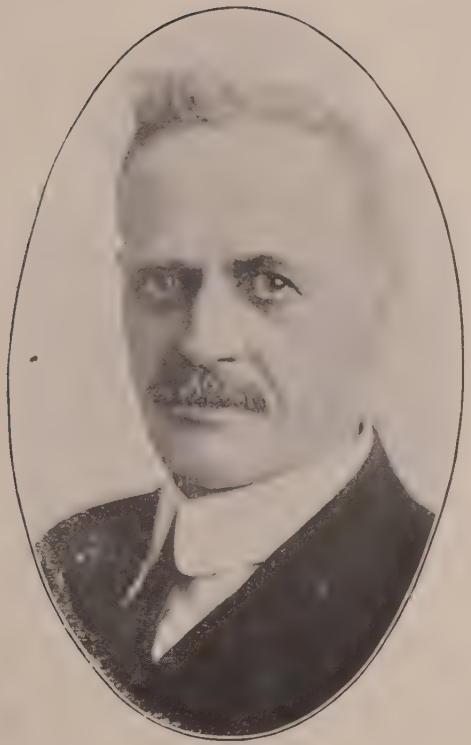

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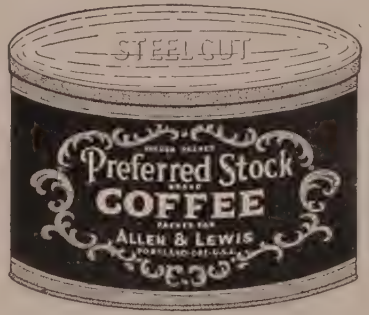

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